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JANE ANNIE

OR

THE GOOD CONDUCT PRIZE

A NEW AND ORIGINAL ENGLISH COMIC OPERA

Written by

J.M.BARRIE & A.CONAN DOYLE

Music by

ERNEST FORD

Arranged from the full score by King Hall

Vocal Score, Price 5/- net

87

London,
CHAPPELL & C° 50, NEW BOND STREET, W.
NEW YORK, NOVELLO, EWER & C°

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NOT MORE THAN TWO AT ANY ONE CONCERT, BUT THEY MUST BE GIVEN WITHOUT COSTUME OR ACTION.
IN NO CASE MUST SUCH PERFORMANCE BE ANNOUNCED AS A 'SELECTION' FROM THE OPERA. APPLICATION
FOR THE RIGHT OF PERFORMING THE ABOVE OPERA MUST BE MADE TO MR R. DOYLE CARTE, SAVOY THEATRE, LONDON.

PRINTED BY HENDERSON & SPALDING, Limited.

Produced at the Savoy Theatre, London, under the management of Mr. R. D'OYLY CARTE, on Saturday, 13th May, 1893.

JANE ANNIE;

OR

THE GOOD CONDUCT PRIZE.

Dramatis Personæ.

A PROCTOR	Mr. RUTLAND BARRINGTON.
SIM }	Mr. LAWRENCE GRIDLEY.
GREG } (Bulldogs)	Mr. WALTER PASSMORE.
TOM (a Press Student)	Mr. CHARLES KENNINGHAM.
JACK (a Warrior)	Mr. SCOTT FISHE.
CADDIE (a Page)	MASTER HARRY RIGNOLD.
MISS SIMS (a Schoolmistress). .	MISS ROSINA BRANDRAM.
JANE ANNIE (a Good Girl)	MISS DOROTHY VANE.
BAB (a Bad Girl)	MISS DECIMA MOORE.
MILLY }	MISS FLORENCE PERRY.
ROSE } (Average Girls)	MISS EMMIE OWEN.
MEG }	MISS JOSE SHALDERS.
MAUD }	MISS MAY BELL.

Schoolgirls, Press-Students, and Lancers.

The Scene is obviously laid round the corner from a certain English University Town.

The Opera produced under the Stage Direction of Mr. CHARLES HARRIS, and the Musical Direction of Mr. FRANÇOIS CELLIER.

ACT I.

First Floor of a Seminary for the Little Things that grow into Women.

ACT II.

A Ladies' Golf Green near the Seminary.

TIME.—The Present.

One Night elapses between the Acts.



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4.	RECIT. AND SONG (Proctor) WITH CHORUS	"There was a time".....
5.	QUARTET (Miss Sims, Proctor, Sim and Greg).....	"Approach her thus".....
6.	DUET (Sim and Greg).....	"When a bulldog I became".....
7.	BALLAD (Tom)	"It was the time of thistledown".....
8.	TRIO (Bab, Tom and Proctor)	"What are the gifts".....
9.	VOICES IN THE AIR	"Little maiden, pause and ponder".....
10.	FINALE	"Madam, do not think us rude".....
a.	SONG (Proctor).....	"There was once a man"
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JANE ANNIE.

Act I.

Nº 1.

INTRODUCTION AND CHORUS.

Andante sostenuto.

PLANO.

pp *p* *mf*

R.R. * *R.R.* * *R.R.* *

dim.

A

cres. *cen.*

do *dim.*

Allegretto.

p cantabile

eres - cen - do dim:

B

cres - cen -

do s. dim:

Animato

<img alt="Musical score for piano, page 19458, showing six staves of music. The score includes dynamic markings (pp, cresc, ced, ff, dim), tempo changes (Animato, Andante), and performance instructions (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 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SOPRANOS.

p D

Good night! good night! The hour is late;.....

CHORUS.

CONTRALOS.

p

Good night! good night! The hour is late;.....

p

* * * 

..... Though eyes are bright, No lon - ger wait!.....

..... Though eyes are bright, No lon - ger wait!.....

dim:

* * * 

..... Though clear the head, Though wit may shine To

..... Though clear the head, Tho' wit may

p

* * * 

bed! to bed! It's nearly nine!..... To bed!..... It's near ly
 shine, To bed! to bed! It's near ly

cresc:

E

nine!..... Good night!..... Good
 nine!..... Good night!..... good night!..... Good

night!..... Good night! The
 night!..... The hour is late!..... Good night! Good night! The

dim:

hour is late! The hour is

dim:

hour is late! The hour..... is

dim:

late!.....

late!.....

*pp**dim:**Clock strikes.*

1. 2. 3. 4. 5. 6. 7. 8. 9.

*ppp**p*

MILLY.

M
 Now the last faint tint has fa - ded, And the west in gloom has
 Good night, good - night!.....
 Good night, good - night!.....

M
 sha - ded,..... See the moon her vi - vil
 Good-night, good - night!..... The hour is latel..... Good -
 Good-night, good - night!..... The hour is late! Good -
 dim:

M
 keep - ing. Tor - por o'er the earth is creep - ing.
 - night!..... The hour is late! Good - night, good -
 - night!..... The hour is late! Good - night, good -

M

cresc:

See the moon her vi - gil keep - ing, her vi - gil keep - - - - -

cresc:

- night, good - night, good - night,..... good -

cresc:

- night, good - night, good - night, good -

cresc:

- night, good - night, good - night, good -

M

C

- ing! Good - night,..... good - night,.....

- night,..... good - night,..... good - night,.....

- night,..... good - night,..... good - night,.....

M

pp

..... good - night!.....

pp

..... good - night!.....

pp

..... good - night!.....

p Clock strikes.

MILLY with SOPRANO I.

Good - p
 Good - p
pp
 * *Qd.* * *Qd.* *
 H - night, good-night! A - talk - ing thus,..... Though
 - night, good-night! A - talk - ing thus,..... Though
 * *Qd.* *
 eyes are bright, Is not for us..... The
 eyes are bright, Is not for us..... The
dim:
 * *Qd.* * *Qd.* *

eve is past, The sha - dows fall,..... And so a last Good-night to

eve is past,..... The sha - dows fall, And

p

cresc.

all,..... Good - night, good - night, a

cresc.

so..... a last good night, Good - night, good - night, a

cresc.

mf

last good - night..... to all,..... a

dim:

last good - night..... to all,..... a

dim:

last..... good - night..... to all, Good

dim:

last good - night..... to all, Good

pp

night to all!

night to all!

dim.

pp

dim.

ppp

Nº 2. SOLO (Jane Annie) AND CHORUS OF GIRLS.

A musical score for 'Jane Annie' featuring a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by a melodic line with a dynamic of *mf*. The piano accompaniment begins with a forte dynamic (*f*) in the right hand, followed by eighth-note chords. The dynamic changes to *f* again, then *p* (piano). The vocal line continues with a melodic line and a dynamic of *mf*.

A musical score for a piano-vocal duet. The vocal line is in soprano C major, 2/4 time. The lyrics are: "not a sneak for praise or self, But when they are act - ing bad - ly, I". The piano accompaniment consists of a bass line and harmonic chords. The score is on a single page with a large, decorative title at the top.

A musical score for a solo voice and piano. The vocal line is in G major with a key signature of one sharp. The lyrics are: "want to make them like myself, And so I tell tales gladly." The piano accompaniment consists of a bass line and harmonic chords. The vocal part features eighth-note patterns and grace notes.

J A

Just be_cause, just be_cause, just be_cause I am a good girl;

J A

Just be_cause, just be - cause, just be_cause I am a good

J A

B

girl! She gives her reasons thus, But it's rather hard on us, To

CHORUS.

She gives her reasons thus, But it's rather hard on us, To

She gives her reasons thus, But it's rather hard on us, To

su - fer, to..... suf - fer, to suf - - - fer, to
 suf - - fer, to suf - - fer, to suf - - - fer, to
 suf - - fer, to..... suf - - fer, to suf - - - fer, to

cresc. *ff* *cresc.* *ff* *cresc.* *ff*

JANE ANNIE.

suf - - fer just..... be - cause she is such a good girl! I
 suf - - fer just..... be - cause she is such a good girl
 suf - - fer just..... be - cause she is such a good girl!

J A C told Miss Sims they read in bed, Al-though with guile they cloaked it, And

p

J A

when her cane chair van - ish - ed, I told her they had smoked it. And

J A D

all be - cause, all be - cause, all be - cause I am a good girl!

CHORUS

J. ANNIE.

All because, all be - cause, all be - cause she is a good girl!..... All -

All be - cause, all be - cause she is a good girl!.....

All be - cause,..... all be - cause she is a good girl!.....

J A

though mis - un - der - stood, I'm meek-Bab, pinch me, pinch me well!..... Thanks!

J A

Next I of - fer you my cheek, Now, dear, I'll go and tell!

J A

Just be - cause, just be - cause, just be - cause I am a good girl,

J A

Just be - cause, just be - cause,..... just be - cause I am a good

J
A

girl!
CHORUS:
She gives her reasons thus, But it's rather hard on us, To suf - fer, to

She gives her reasons thus, But it's rather hard on us, To suf - fer, to

She gives her reasons thus, But it's rather hard on us, To suf - fer, to

f

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be - cause she is such a good

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be - cause she is such a good

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be - cause she is such a good

cresc: *ff*

girl!
girl!
girl!

f

Nº 3.

SOLO (Bab) AND CHORUS OF GIRLS.

Andante molto sostenuto.

BAB.

PLANO.

B

1. Bright - eyed Bab..... I used to be,..... Now these eyes are
 2. Sim - ple Bab..... is charged with art,..... Watched by cru - el

B

lead;..... Lan - guor has..... come o - ver me,.....
 parties;..... Pal - pi - tates her 't - it - tle heart,.....

B

Hangs my lit - tle head,..... my lit - tle
 'Is where 't it - tle heart..... is,..... where 't it - tle

B

head.....
 heart is!

B

Now my fig - ure once like this - Droops like au - tumn
 Some - thing Bab has planned to do, Some - thing will not

B

ber - ry:..... Pi - ty me,... my se - cret is,..... Me's
 keep;..... Bab's a drow - sy girl - ie who Has

B

sleep - y, sleep - y ve - ry, sleep - y, sleep - - y
 planned to go..... to sleep, who has planned to go to

B

ve - ry!.....
 sleep!

JANE ANNIE.

J A

1. Does her naugh - ty lit - tle head,..... Droop like au - tumn
 2. Tho' she be..... a drow - sy head,..... This is ra - ther

MISS SIMS.

S

1. See her lit - tle drow - sy head Droop like au - tumn
 2. Such a guile - less lit - tle head Se - cret could not

SOPRANOS.

S

1. See her lit - tle drow - sy head Droop like au - tumn
 2. Such a guile - less lit - tle head Se - cret could not

CHORUS.

CONTRALOTOS.

C

1. See her lit - tle drow - sy head Droop like au - tumn
 2. Such a guile - less lit - tle head Se - cret could not

p

J A ber - ry?..... Says she wants to go to bed,.....
steep:..... Tho' we tuck'd her up in bed,.....

S ber - ry?..... Says she wants to go to bed,.....
keep:..... Tuck her in her co - sy bed,.....

ber - ry?..... Says she wants to go to bed,.....
keep:..... Tuck her in her co - sy bed,.....

ber - ry?..... Says she wants to go to bed,.....
keep:..... Tuck her in her co - sy bed,.....

ber - ry?..... Says she wants to go to bed,.....
keep:..... Tuck her in her co - sy bed,.....

B 1. BAB. *p*. Me's sleep - - y,

J A JANE ANNIE
But I add a que - - ry!

S MISS SIMS.
She is sleep - y ve - - ry!

She is sleep - y ve - - ry, ve - - - - -

She is sleep - y ve - - ry, ve - - - - -

She is sleep - y ve - - ry, ve - - - - -

B *ve* - - - *ry* *sleep* - - -

S

ry *sleep* - - -

ry *sleep* - - -

p

2. JANE ANNIE.

B *y!* Would she go to

S

y! She will go to

y! She will go to

y! She will go to

J A sleep?..... Would..... she

S sleep,..... She..... will

sleep,..... She..... will

sleep,..... She..... will

J A

J A go..... to sleep?.....

S go to sleep!.....

go..... to sleep!.....

go..... to sleep!.....

J A

BAB.

Nº 4.

SONG (Proctor).

Pomposo.

PROCTOR. *There*

PIANO: *f* *sf*

P was a time when we were *not*, The name that this dark period got Was

P Cha - os..... It lay as 'neath a ban,

P *dim:* *p*

P Mere-ly containing animals, vegetables, minerals, Women and the like, and man. Said

P A

Nature, I've no Pro_c_tor!" This strange o_mis_sion shocked her. Too

poco cresc:

P

long she felt she'd wait_ed; She now en_larged her plan. We

mf cres - - - - cen - - - - do

P

Proctors were cre_a_ted, And then..... the world be -

f

P

- gan!.....

ff

B Allegro vivace.

P

A musical score page for 'The Black Crook' Act I, Scene 1. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with 'nev-er take a bribe.' The piano part consists of a continuous bass line. The vocal line continues with 'In vain he tries to dodge their eyes, Of still the members frighten. So up I rose, and struck this pose. And'

P

all his haunts they've know-ledge; And soon I make our quarry quake By
shouted "Name and col - lege!" Oh, run did they from me that day When

sf *p*

P **ALL**

cry - ing "Name and col - lege!" "Name and col - lege!" "Name and col - lege!"
 I cried "Name and col - lege!" "Name and col - lege!" "Name and col - lege!"

f

PROCTOR.

Ah!..... Caged li - ons may for - get they're tame, The
Ah!..... Com - e dians may for - get their part, Li -

dim;

P

wife for - get her ba - by's name, The tram - pled worm for - get to turn, The
 bret - tists that it rhymes with heart; Com - po - sers may them - selves for - get When

P

Scot to think of Ban - nockburn, One po - et in a score for - get The
 rag - ged rhymes they have to set; The Sa - voy ope - ra sin - ger e'en For -

P

laur - eate - ship is o - pen yet; But none who of its gists have knowledge
 - get that on his head he's been; But none who of its gists have knowledge

P

ALL.

E'er for - get my "Name and col - lege, Name and col - lege,
 E'er for - get my "Name and col - lege, Name and col - lege,
 cres:

PROCTOR.

Name and col - lege, Name, Name,
 Name and col - lege, Name, Name,

Name and col - lege, Name, Name,
 Name and col - lege, Name, Name,

Name and col - lege! 1.
 Name and col - lege! 1.

cresc. f sf sf f

2.

Nº 5.

QUARTET (Miss Sims, Proctor, Sim and Greg).

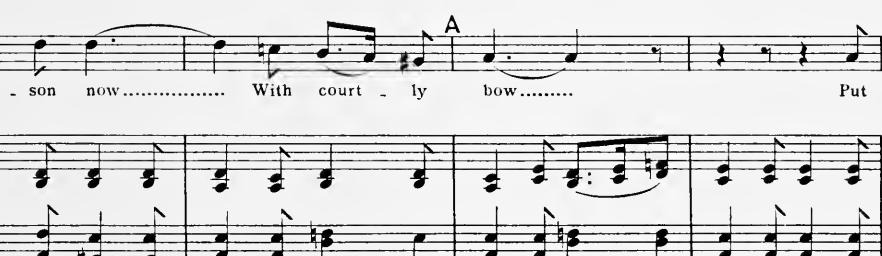
Vivace.

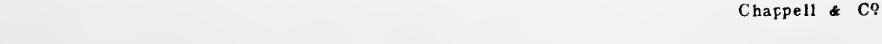
MISS SIMS. 

Andante.

PLANO. 

S. 

S. 

S. 

S on the de - bo - naire and gay,..... This is the way.

p

Vivace.

ALL.

First ap - proach her gin - ger - ly,

sf *p*

All Then you give a start; Then you wait and hes - i - tate, Your hand up - on your heart!

All Then be - come an al - ter'd man, This is how its done:— Raise your heel and clas - p your hands, And

sf

A11 that's po - si - tion one!

B Com - ment up - on her

P ears so small (They're not at all), Com - pare her eyes to

P wood ed lakes (That al ways takes), Say ne'er be - fore you've

P loved a maid ('Tis eas - y said), And down you plump up - on your knees,

C

P

In this way, please!

Vivace.

ALL.

All

First ap...roach her gin...ger...ly, Then you give a start; Then you wait and hes...i...tate, Your

All

hand up...on your heart! Then be...come a court...ly man, This is what you do:—

All

Raise your heel a lit...tle more, And that's po...si...tion two!

Andante. MISS SIMS.

S 
 Ap-proach her thus, your hand on heart; Then give a start! Next,
 let a gleam light up your eyes..... In just this wise..... Become an altered
 person now..... With court-ly bow..... Put on the de-bo-naire and gay,..... This is the way

Vivace.

ALL.

All First approach her gin - ger - ly, Then you give a start; Then you wait and hes - i - tate. Your

All *p* hand up - on your heart! Then be - come a court - ly man, This is what you do:—

All Raise your foot a lit - tle more, And that's po - si - tion two.

Nº 6.

DUET (Sim and Greg).

Allegretto.

PIANO.

6/8

f

p

SIM.

When a bulldog I became, In - de - pen - dence

Sm

was my game, But since then my course I'm steering By a rule that is more wise,.....

Sm

A

..... For I hear with o - ther's hearing And see with o - ther's

GREG.

Sm eyes Too - ral, loo - ral,

B SIM.

G Too - ral, loo - ral - ly! That's a ris - ky thing to say.

GREG.

G SIM. GREG. It's my plat - form, I re - ply. Plat - forms, Greg, are cheap to day... Which

G no - bo - dy can de - ny.

C *f*

SIM.

G Man's a man for a' that, Sim. For a' what? say I,

G *GREG.* *SIM.* *GREG.* *SIM.* *rall:*

G For a' that. A that? What's that? For a' that. A that? what's that?....

a tempo

BOTH.

Sm Too - ral, loo - ral - ly! Too - ral, loo - ral - ly!

a tempo *cresc:* *f* *ff*

BOTH.

Sm Up with caps and free - dom hail!

G

p

Sm G

Here's the new e - lec - tion cry; Man's a man if born a male,

Too - ral, loo - ral, 100 - ral ly. Man's a man if born a male,

Too - ral, loo - ral, Too - ral, loo - ral, Too - ral, loo - ral ly!.....

GREG.

Proc's are spry, but I see through them! I'm the man that

G

will un - do them! With a wit like ra - zor's edges, Twit them in the 'var - si - tee;.....

E

..... This the thin end of the wedge is, Spell them

G

with a lit - - tle p.....

Sm

SIM.

Too - ral, too - ral, Too - ral, too - ral ly!.....

F GREG.

SIM.

G

Cul - ture fudge - see how I flout it, Cul - ture does - nt pay, that's why;

GREG.

SIM.

G

We re - for - mers do with - out it, Which no - bo - dy can de - ny

G GREG.

SIM.

G

Mad you are, my friend, go to! Go to where? say

GREG.

rall:

Sim

I The mis - sing word I leave to you, The mis - sing word I leave to you.

a tempo

SIM.

BOTH.

Sm Too - ral, too - ral - ly!..... Too - ral, too - ral - ly!

a tempo *cresc:* *f* *ff*

BOTH.

Sm G Up with caps and free - dom hail,

p

Sm G Here's the new e - lec - tion cry; Man's a man if born a male,

p

Re *

Sm G Too - ral, too - ral, too - ral - ly! Man's a man if born a male,

f

Sm G

Too - ral, loo - ral, Too - ral, loo - ral, Too - ral, loo - ral - ly!.....

p *cresc:* *f*

Dance.

f

Ad *

Ad *

1. 2.

sf

Ad * *Ad* * *

Nº 7.

BALLAD (Tom).

PIANO.

TOM. A

1. It was the time of this - tie - down, The corn we wan - der'd through; She did not ask the this - tie - down, If her own love were true; No

T B

pluck'd the lo - ver's this - tie - down, As Maids are wont to do.....
need to ask the this - tie - down, She thought, as maid - ens do.....

T

She blew up - on the this - tie - down, "He
But had she ask'd the this - tie - down, This

C

T loves, he loves me not!"
an swer sh'd have got,

And from the loy al
"Your false breath stains the

L. H.

dim: 1. p

this - tie - down, "He loves" the an swer got.....
this - tie - down, He loves, but you love

L. H.

2. She

not! He loves, he loves, but you love

pp

not!.....

pp

Nº 8.

TRIO (Bab, Tom and Proctor).

Tempo di Valse.

BAB.

PIANO.

B

B

B

What are the
gifts that love may bring? Dreams of a girl - ish
fair - y - land; A bri - dal wreath and a gold - en
ring, A ten - der heart and a loy - al hand.

PROCTOR.

P

A chance for which each school - girl pants, To

A
ALL.

P

cha - per - one her maid - en aunts. Joy and sor - row,

BAB.

B

thrill..... and sting, These are the gifts that love..... may bring.

TOM.

T

thrill and sting, These are the gifts that love may bring.

PROCTOR.

P

thrill and sting, These are the gifts that love may bring.

TOM.

T

What are the gifts that love may

T

bring? A hea - vy heart and a sleep - less eye; A wea - ry

T

soul that still..... will cling To a shat - ter'd dream and hopes..... that

T

die, To a shat - ter'd dream and hopes that die.

PROCTOR.

P

A jud - ge's gibe and a coun - sel's fee,

P

These are the gifts that love brought me A

BAB & TOM.

B

T

Joy and sor - row thrill and pain,

P

jud - - - ge's gibe and a coun - - cel's fee,.....

B

T

These are the gifts..... that love may bring.

P

These are the gifts that love brought me.

BAB.

What are the gifts that love may bring? Dreams of a

p

B girl - ish fair - y - land; A bri - - dal wreath and a gold - en

PROCTOR.

B ring, A ten - der heart and a loy - al hand. A

p

P writ and breach of pro - - mize case, A

ALL.

P shorter purse and a lon - ger face. Joy and sor - row,

BAB.

B thrill..... and sting, These are..... the..... gifts that
T thrill and sting, These are the gifts that
P PROCTOR.

P thrill and sting, These are the gifts that

B love..... may bring.

T love may bring.

P love may bring.

Nº 9.

VOICES IN THE AIR.

Allegretto.

VOICES.

PLANO.

SOPRANOS & CONTRALTCs.

p

Little maid-en,

pause and pon-der, Life is cru-el, life is drea-dy. Little feet, why

should you wan-der On to paths so rough and wea-ry? Ere you snap.... the

final link,..... Lit - tle maid - en, pause and think!

animato

Lit - tle maid - en, pause..... and

think pause..... and think!

rit:

rit: *pp*

No. 10.

FINALE.

Allegro vivace.

Piano.

Allegro vivace.

pp

sempre staccato

pp

cres

pizz

een *do* *poco*

pizz

a *poco* *ff*

pizz

sforzando

PRESS-MEN.

A *TENORS.*

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din'; We are Students Jour-nal-is-tic,

f BASSES.

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din'; We are Students Jour-nal-is-tic,

f

Keen on co-py, plain or mys-tic, Com-mon-place or transcen-den-tal, Psy-chic, phy-si-cal or men-tal.

Keen on co-py, plain or mys-tic, Com-mon-place or transcen-den-tal, Psy-chic, phy-si-cal or men-tal.

News we'll have, and through you, madam, For we'll in-ter-view you, madam. That's so flat, nought could be flatter,

News we'll have, and through you, madam, For we'll in-ter-view you, madam. That's so flat, nought could be flatter,

Tell us quickly, what's the mat _ ter? Tell us quickly, what's the mat _ ter? Tell us quickly, what's the mat _ ter?

Tell us quickly, what's the mat _ ter? Tell us quickly, what's the mat _ ter? Tell us quickly, what's the mat _ ter?

B cres. *molto* *ff*

Tell us quickly, what's the mat _ ter? Tell us quickly, what's the mat _ ter? Tell us what's the

Tell us quickly, what's the mat _ ter? Tell us quickly, what's the mat _ ter? Tell us what's the

p *cres* - *cen* - *do*

mf SOPRANOS.

ma _ ter? GIRLS. Ma _ dam, when we heard this screaming, Scarce _ ly sure if we were dream _ ing,

mf CONTRALTOS.

ma _ ter? Ma _ dam, when we heard this screaming, Scarce _ ly sure if we were dream _ ing,

ff *p*

Curio - o - si - ty con_trollidus, And we came as you be_hold us, Trim or ruf_fled, toss'd or dap_per,

Curri - o - si - ty con_trollidus, And we came as you be_hold us, Trim or ruf_fled, toss'd or dap_per,

Clad in dressing-gown or wrapper. We are kneeling to you, madam, News to get, and through you, madam

Clad in dressing-gown or wrapper. We are kneeling to you, madam, News to get, and through you, madam

C p

Think not this is i - dle chatty, Think not this is i - dle chatty, But in_form us what's the mat_ter?

Think not this is i - dle chatty, Think not this is i - dle chatty, But in_form us what's the mat_ter?

cresc:

But in_form us what's the mat-ter? Tell us what's the mat-ter?

cresc:

But in_form us what's the mat-ter? Tell us what's the mat-ter?

p cres -

cen

do

ff

SOPRANOS & CONTRALTOS. D

Ma_dam when we heard this screaming. Scarce_ly sure if we were dreaming,

TENORS & BASSES.

Ma_dam, do not think us rude in On your pri-va- cy in - tru-din';

Cu_ri-o - si_ty controlld us, And we came as you be-hold us, Trim or ruffled, toss'd or dap- per,

We are students Jour_nal_is_tic, Keen on co_py, plain or mystic, Common-place or transcen_den_tal,



Clad in dressing_gown or wrapper. We to you are kneel_ing, madam, News to get, and through you, madam.



Psychic, phy_si.cal or men_ta.l, News we'll have, and through you, madam, For we'll in _ ter view you, madam.



unis:

animato



Think not this is i _ dle chatty, But in_form us whats the mat_ter? Tell us quickly, what's the mat_ter?



Thats so flat, naught could be flat_tter, Tell us quickly, what's the mat_ter? Tell us quickly, what's the mat_ter?



E



Tell us quickly, what's the mat_ter? Tell us quickly, what's the mat_ter? Tell us quickly, what's the mat_ter?



Tell us quickly, what's the mat_ter? Tell us quickly, what's the mat_ter? Tell us quickly, what's the mat_ter?



Tell us what's the matter?

Tell us what's the matter?

MISS SIMS.
RECIT.

F Andante.

S

cresc.

Jane Annie,

S

what is this?

pp

Vivace

RECIT.

3

Andante.

S

Bab, what were you doing in her arms?

sf

p

BAB. RECIT.

Andante.

B

Miss Sims, forgive me!

dim:

pp

RECIT.

G Allegro vivace.

B

I thought she was a gent - le - man!

ff

MISS SIMS.
RECIT.

Andante.

S

Oh, in - fa - mous! To your rooms, all, this instant!

f

p

S

Andante maestoso.

63

TENORS. 3



School ar-is-to-cratic, Scene most dra-ma-tic, Plot un-sys-tem-at-ic, And
PP BASSES.

ve-ry er-ra-tic, Jane Ann-ie ec-stat-ic, Her tri-umph em-phatic,

ve-ry er-ra-tic, Jane Ann-ie ec-stat-ic, Her tri-umph em-phatic, She

won it by steal-ing Down from the at-tic, She won it by steal-ing Down from the at-tic,

ALL. (*spoken softly*)

Down from the at-tic!

Down from the at-tic! Down from the at-tic! Down from the at-tic!



H Allegro moderato.

Maestoso.



PRESS-MEN.

BASSES.

We're glad to in-ter-view you, To get a column thro' you, And



note what you may say..... See now how we will do him, While we seem to interview him In our

frank, new - fashion'd way..... Are Proctors men of learning? Do you spend more than you're earning? And

how much do you owe? Of women do you think much? On occasions do you drink much?

PROCTOR.

(shout)

Em - pha - ti - cal - ly, not

ff TENORS.

Proctors have no acu - men..... And

ff BASSES.

Proctors have no acu - men..... And

cres.

K

no respect for wo - men.....

Proctor shouts "Yes, yes, — I meant to say—"

no respect for wo - men.....

p *cresc:*

ff

In debt, and boasts a - bout it! Loves grog, can't do with - out it,

In debt, and boasts a - bout it! Loves grog, can't do with - out it,

PROCTOR.

Must have it night and day! My words you're mis-constru - ing.

My

Must have it night and day!

p

cresc

cresc:

words you're misconstruing. This is not in_terviewing!

do

cen

frank, new - fa - shion'd way.

Yes, this is in - ter - view-ing, In the

frank, new - fa - shion'd way.

Yes, this is in - ter - view-ing, In the

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

PRESS-MEN

Yes, yes, this is in_terviewing in the

Yes, yes, this is in_terviewing in the

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

PROCTOR. RECIT.

P

If you'll supress this fa bble, I'll tell you if I'm

a bble, A recent in_ci_dent. (Aside) Diverting their at_tention, I'll draw from my in-

vention Some sin . gu . lar e - vent!

Allegro moderato.

SONG. (Proctor).

PROCTOR.

P

1. There
2. A
3. But

P

once was a man in a sea - side town, And his name it was - what
wi - dow liv'd in the same ho - tel, Her name it was - you
when the la - dy heard this speech, Down to the pier she

P

P

was it? I know it was n't Smith, and I'm sure it was n't Brown, But it
know it! He stole to her and whis - per'd, well, he....
flew then, Threw up her arms, and with a screech, She oh,

P was—oh, Lor' what was it? what was it? what was it? It
 whisper'd, well—oh, blow it! Oh, blow it! Oh, blow it! He
 dear! what did she do then? Oh, brother! Oh, brother! Oh,

a tempo

P was—oh, Lor' what was it? } I ve_ry much want to tell you all, You'd
 whisper'd, well—oh, blow it! }
 dear! what did she do then? }

P love to know a _ bout it; { 1.2. But just this point I can't re _ call, And
 3. But just this point I don't re _ call, And

P as it's im _ ma _ te _ rial, We'd best go on with _ out it, with _
 as it's most ma _ te _ rial, I can't go on with _ out it, with _

P out it, I'd best go on with - out it!
out it, I can't go on with - out it!

PRESS-MEN.

With - out it, with -

With - out it, with -

P I'd best, we'd best go on with - out it! out it!

last verse.

out it, We'd best, we'd best go on with - out it! With -

out it, We'd best, we'd best go on with - out it! With -

P

I can't go on, go
 out it, with out it! He can't go on, he can't go on, go
 out it, with out it! He can't go on, he can't go on, go

P

on with out it!
 on with out it!
 on with out it!

Dance.

Andante.

Sm. SIM. PROCTOR.

At last we've got him, sir, Away!

Sm. SIM. PROCTOR.

Him that dan . gl'd af . ter her! To

P. SIM. & GREG. PROCTOR.

catch an un - der grad, I came. Of this there's ques - tion none, He

cres.

P is an un-der-grad-u-ate, In all re-spects but one..... That one to men-tion we for-
 { pp pp

S G got, Its this, that some- how he is not An un-der-
 { cresc. { f

Q CHORUS.
 S G graduate! Why e - vi - dent-ly he is not An un-der-grad-u-ate!
 Why e - vi - dent-ly he is not An un-der-grad-u-ate!
 { cresc:

MILLY.
 Oh, sir, take care Of one so fair! Let his com-plex-ion
 { sf p

M

Plead with you for him! Let..... his com - plex - ion Plead with you for

M

him, Plead with you..... for him!

Nº 10^b
Alla marcia.

SONG (Jack).

JACK.

J

8.....

J

R

of - fi - cer I, Strol - ling by, Smok-ing a Hen - ry Clay, These Your
dragged me here By brute force sheer! But this doth chief - ly jar,

J men I met, They me be - set In a most un - seem - ly way!.....
 page, I find, We left be - hind Smok - ing my big ci - gar!.....

8

J Of girls they spoke, Which
 And there - fore I Your

8

J spoilt my smoke, For the sex I do not care a - bout. I've not ad - dress't Them
 school de - fy, Oh, I do not stand in awe of you; For spoilt have they My

J e'en in jest Since eight - y - five - or there a - bout.
 Hen - ry Clay, And I mean to have the law of you!

8

dim:

Allegro vivo.

PROCTOR.

5

Now, I am trepanned and done brown!

TENORS.

PRESS-MEN.

We hear you, and we've got it

BASSES.

— 7 —

A musical score for a piano and voice. The piano part is in the bass and treble staves, with dynamic markings 'sf' and 'p'. The vocal part is in the top staff, with lyrics 'We hear you, and we've got it'.

MISS SIMS.

S

We owe all to you, it ap - pears! So

down, got it down!

SOPRANOS.

It ap - pears!

GIRLS.

down, got it down!

CONTRALTOS.

It ap - pears!

S

what can I do, can I do?

GIRLS.

Box her ears! Box her ears! Box her ears! Box her

Box her ears! Box her ears! Box her ears! Box her

PRESS-MEN.

What can she do? Box her

What can she do? Box her

JANE ANNIE.

J A

To be good I try hard, I try hard, And I

ears! Box her ears! Ain't she meek?

ears! Box her ears! Ain't she meek?

ears!

ears!

p *f*

J A

ask no reward, no reward! Yet if I should take Something nice,

Oh, the sneak! Oh, the sneak!

Oh, the sneak! Oh, the sneak!

p *f* *p*

JANE ANNIE.

J A They may learn to for - sake Ways of vice, They may learn to for -
MISS SIMS.

S They may learn to for -
pp

GIRLS. We may learn to for -
pp

We may learn to for -

cresc:

J A sake Ways of vice!

S sake Ways of vice!

GIRLS. sake Ways of vice!

sake Ways of vice!

PRESS - MEN. Stop a moment, "For - sake!" "Ways of
f

Stop a moment, "For - sake!" "Ways of
f

f

A

Now the good conduct prize,
Seems

GIRLS.

Oh, how mean!.....

Oh, how mean!.....

PRESS-MEN

vice!".....

vice!".....

J

good to my eyes; So if you a - gree That I'm right, Why not

GIRLS.

Which are green!..... That she's right —

Which are green!.....

19458

J A give it me, Well - to - night? Why not give it me..... to -

GIRLS. To - night!

To - night!

J A night?..... Why not give it me to - night, to - night? Why

MISS SIMS. Why not give it her to - night?..... Why

PROCTOR. Why not give it her to - night?..... Why

GIRLS. Yes, why not pre - sent it to - night, to - night? Yes,

Yes, why not pre - sent it to - night, to - night? Yes,

PRESS - MEN. Yes, why not pre - sent it to - night, to - night? Yes,

Yes, why not pre - sent it to - night, to - night? Yes,

U

cres.

cresc.:

J not give it me to - night?..... Why not give it me to -
 S not give it her to - night?..... Why not give it her to -
 P not give it her to - night?..... Why not give it her to -
 why not pre - sent it to - night, to - night? Then why not pre - sent it to -
 why not pre - sent it to - night, to - night? Then why not pre - sent it to -
 why not pre - sent it to - night, to - night? Then why not pre - sent it to -
 why not pre - sent it to - night, to - night? Then why not pre - sent it to -
 cresc.:

J - night?..... Why not give it me to - night?.....
 S - night?..... Why not give it her to - night?.....
 P - night?..... Why not give it her to - night?.....
 - night, to-night? Then why not pre - sent it to - night?.....
 - night, to-night? Then why not pre - sent it to - night?.....
 - night, to-night? Then why not pre - sent it to - night?.....
 - night, to-night? Then why not pre - sent it to - night?.....
 ff

V RECIT. MISS SIMS.
Dear pu-pils,

S

Maestoso.

S

see, to my bosom I fold her, The prize shall be hers
ere she's five minutes old - er.

JANE ANNIE.

J
A

The girl who's good, de - mure, correct, Cannot preserve her

J
A

self-respect, And mine I would re - gain. So hav-ing got the prize to-night, To-morrow I, with

W
 J A all my might, Will be an imp a - gain! RECEIT.
 Girls, I am
 naughty from this

J A
 hour, And six long months of wick - edness, By virtue of my magic power, In - to one
sp

J A
 day I will com - press! ALL.
 Jane An - nie's naughty from this hour,
p

But oh! what is this ma - gic pow'r? What is this ma - gic pow'r?
p

Nº 10c

SONG (Jane Annie) WITH CHORUS.

Allegretto.

PIANO.

JANE ANNIE. *p*

J
A

1. When I was a lit - tle, lit - tle pic - ca-ninny, Only a - bout so
as I grew my pow'r grew too, For we were one, you

J
A

high, I'd a ba-by's bib and a ba-by's pin-ny And a queer lit - tle gim - let
see, And what I will'd the folk would do At a wave or a glance from

J
A

eye. They couldn't tell why that ti - ny eye Would make them writhe and
me. I could "sug - gest" what pleas'd me best, And still can, when I

J A

twist;..... They found it so, but how could they know That the
list,..... And Mad am Card will..... find it hard To.....

J A

babe was a hyp - no - tist?..... beat this hyp - no - tist?.....

CHORUS.

Now think of that! This ti - ny brat Was a
Oh, think of it! This lit - tle chit Is a

Now think of that! This ti - ny brat Was a
Oh, think of it! This lit - tle chit Is a

bit of a hyp - no - tist? (Now think of that! This ti - ny brat Was a
migh - ty mes - mer - ist!) Now think of that! This ti - ny brat Was a

bit of a hyp - no - tist? (Now think of that! This ti - ny brat Was a
migh - ty mes - mer - ist!) Now think of that! This ti - ny brat Was a

bit of a hyp - no,
 bit of a hyp - no, hyp - no, hyp - no, hyp - no, hyp - no,

cresc:

bit of a hyp - no - tist!.....

bit of a hyp - no - tist!.....

ff

dim:

1. JANE ANNIE. 2.

2. And

.....

Dance.

The music is arranged for piano, featuring six staves of music. The key signature is major (indicated by a sharp sign). The time signature is 2/4. The music consists of six staves of music, each with a treble clef and a bass clef. The first staff contains eighth-note patterns. The second staff contains sixteenth-note patterns. The third staff contains eighth-note patterns. The fourth staff contains eighth-note patterns. The fifth staff contains eighth-note patterns. The sixth staff contains eighth-note patterns. The music includes various dynamics and markings, such as 'cresc.' (crescendo), 'ff' (fortissimo), and '8' (a repeat sign).

Maestoso.

MISS SIMS. (*Spoken*) To Jane Annie this prize I present, And in it I've writ this in_scription— "A

warded a hundred per cent. For goodness of every des-cription?"

Maestoso.

MILLY, ROSE.

p

Hail, oh hail to the mod-est

MISS SIMS & PAGE.

p

Hail, oh hail to the mod-est

PROCTOR.

p

Hail, oh hail to the mod-est

SIM & GREG.

p

Hail, oh hail to the mod-est

Maestoso.

M R

p

Now with all her plaudits la - den, See, she takes the well-earn'd

S

p

Now with all her plaudits la - den, See, she takes the well-earn'd

P

p

Now with all her plaudits la - den, See, she takes the well-earn'd

Sm. G

p

Now with all her plaudits la - den, See, she takes the well-earn'd

eyes! Now with all her plaudits la - den,

eyes! Now with all her plaudits la - den,

eyes! Now with all her plaudits la - den,

eyes! Now with all her plaudits la - den,

pp

M R prize, Hail,..... Jane Annie, hail!

S prize, Hail,..... Jane Annie, hail!

P prize, Hail,..... Jane Annie, hail!

Sm. G prize, Hail,..... Jane Annie, hail!

See, she takes the well.earn'd prize. Hail!.....Jane Annie, hail!.....

See, she takes the well.earn'd prize. Hail!.....Jane Annie, hail!.....

See, she takes the well.earn'd prize. Hail!.....Jane Annie, hail!.....

See, she takes the well.earn'd prize. Hail!.....Jane Annie, hail!.....

rall: e dim:

rall: e dim:

rall: e dim:

rall: e dim:

CC

Animate.

p

Hail, oh hail to the schem - ing maid - en, Hail to the ro - - guish

Hail, oh hail to the schem - ing maid - en, Hail..... to the ro - guish

Animate.

p

eye! Now she stands with hon - ours la - den, with hon - ours

eye! Now she stands with hon - ours la - - - den,

 cresc.

la - den,

They will know her by - and

They will know her by and

bye,.....

They will

bye,..... They will know her by - - and - -
 cresc:
 know her by - - and - - bye,..... They will
 cresc:
poco *a*

bye,..... They will know her,..... will know her by - - and - -
 cresc:
 know her by - - and - - bye,..... will know her by - - and - -
poco

bye!
 bye!

ff *3* Hail, oh hail to the mod - est maid - - en!
ff *3* Hail, oh hail to the mod - est maid - - en!

DD

ff MISS SIMS and PAGE.

S

ff SOPRANOS.

Hail, oh hail to her they hon - our! Hail, to her un - blushing cheek!

ff CONTRALTOS.

Hail, oh hail to her they hon.our! Hail, oh hail to her un - blushing

ff TENORS.

Hail, oh hail to her we hon - our! Hail, oh hail to the blushing cheek!

ff BASSES, PROCTOR, SIM and GREG.

Hail, oh hail to her we hon - our! Hail, oh hail to the blushing cheek!.....

SOPRANOS, MILLY and ROSE.

Place the lau - rel wreath up - on her, Place the lau - rel wreath up -

CONTRALTOS, MISS SIMS and PAGE.

cheek! Place the lau - rel wreath up - on her, Place the lau - rel

TENORS.

Place the lau - rel wreath up - on her, Place the lau - rel

BASSES, PROCTOR, SIM and GREG.

Place the lau - rel wreath up - on her, Place the lau - rel

animato e cresc:

on her! Hail, Jane An - nie,
 wreath up - on her! Hail, oh
 wreath up - on her! Hail, Jane An - nie, hail!
 wreath up - on her! Hail, oh hail,

dim:
 * *z* * *z* * *z*

Hail oh hail, Jane An - nie, hail oh
 Hail, hail, oh hail, oh
 Hail oh hail, hail, Jane Annie, hail, hail, oh hail,
 oh hail, hail, oh hail, oh hail,

z * *z* * *z*

EE

hail, Jane An - nie, hail, hail, hail, hail, oh hail,..... oh hail..... oh
hail, Jane An - nie, hail Jane An - nie, hail, oh hail,
hail, Jane An - nie, hail Jane An - nie, hail,..... oh hail, oh
hail, Jane An - nie, hail Jane An - nie, hail, oh hail,

rall:

hail! Hail, Jane An - nie,
hail! oh hail! Hail Jane An - nie, hail Jane An - nie,
hail! Hail, Jane An - nie, hail, hail,..... Jane Annie,
hail, Jane An - nie, hail, hail, hail, Jane An - nie,

rall:

ff * *ff* * *ff* * *ff* * *ff* * *ff* *

Maestoso.

hail,..... Jane Annie, hail, Jane An nie, hail!.....

Maestoso.

pp

8.....

bass

bass

bass

END OF ACT I

8va bassa.....*

Act II.

Nº 11.

INTRODUCTION AND PAGE'S SONG.

Andante molto sostenuto.

PIANO.

B

p

pp

ff

ff

ff

C

p

8

Nº 11a. Allegretto moderato. PAGE'S SONG.

PLANO.

p

f p

PAGE.

p

A page - boy am I That young la - dies de - cry, Yes,

pp

P

yes, dears, you do, for I hear yer; But it's lit - tle you know The vol -

P canoes that glow, In - side of this servile ex - te - ri - or, In -

P side of this servile ex - te - ri or. D Oh, you

P wouldn't de - ride, Could you step in-side Of this here pocket e - di-tion,..... And,

P strik - ing a light, Per - ceive that this mite, Is on fire with a grand am -

P

bi-tion..... But at present the button's he's wear-ing..... And he's

sf

B

tak-ing me out for an air-ing;..... But at pre-sent the but-ton's he's

mf

B

wear-ing, And he's tak-ing me out, tak-ing me out,

f

B

tak-ing me out..... for an

f

F

B

air.ing.

p

PAGE.

P

My wife I shall choose From the

p

pp

P

class call'd the Blues, Whose theo - ry is that they hate man, Of

P

birth-places gallore I..... mean to have more, Than him what's the em-i-nent

P states - - man, Than him what's the em - i - nent states - man. A

P peer - age I'll take For my pro - ge - ny's sake, To re - fuse it I think would be

P p shab - by, And I ask poor and rich To my fu - ne - ral, which Will be

P held in West - min - ster Ab - - bey held in West - min - ster Ab - bey.

P

Oh, you wouldn't de - ride, Could you step in - side Of

p

P

this here pocket e - di - tion,..... And strik - ing a light, Per -

P

ceive that this mite Is a fire with a grand am - bi - tion!

p

Nº 12.

"GOLF" CHORUS OF GIRLS.

Moderato.

PIANO.



SOPRANOS.

mf

To golf is staid for bash - ful maid,..... So our school-

CONTRALTOES.

mf

To golf is staid for bash - ful maid,..... So our school-

- mis - tress thinks, so our school - mis - tress thinks, That's why, 'tis said, Queen Ma - ry

- mis - tress thinks, so our school - mis - tress thinks, That's why, 'tis said, Queen Ma - ry



play'd..... On fam'd St. An - drew's links, on fam'd St. An - drew's links. That's

play'd..... On fam'd St. An - drew's links, on fam'd St. An - drew's links. That's

dim:

Qd. * Qd. * Qd. * Qd. *

why, 'tis said, Queen Ma - ry play'd..... On fam'd St. An - - - drew's

why, 'tis said, Queen Ma - ry play'd..... On fam'd St. An - - - drew's

f

Qd. * Qd. *

links. Niblick! Put - ter! Dri - ver! Bras - sy!

links. Niblick! Put - ter! Dri - ver! Bras - sy!

f p

One up! Two to play!

We play the game as that Scotch lassie,

One up! Two to play!

We play the game as that Scotch lassie,

Mary, used to play,..... We play the game as that Scotch lassie,

Mary, used to play,..... We play the game as that Scotch lassie,

Mary, used to play.....

Mary, used to play..... The

dim: e rall:

A CONTRALTO.

game was gay in Ma - ry's day,..... Her fore - somes were not

p lone - - ly, May - - be 'cause they had not to play..... On

greens..... for la - dies on - - ly!

greens..... for la - dies on - - ly!

B

Niblicks! Putters! Dri-vers! Bras-sies! One up! Two to play!
 Niblicks! Putters! Dri-vers! Bras-sies! One up! Two to play!

We play the game as that Scotch lassie, Ma-ry, used to play..... We
 We play the game as that Scotch lassie, Ma-ry, used to play..... We

play the game as that Scotch las-sie, Ma-ry, used to play..... To
 play the game as that Scotch las-sie, Ma-ry, used to play..... To

golf is staid for bash - ful maid,..... So our school - mis - tress thinks, so our school -
 golf is staid for bash - ful maid,..... So our school - mis - tress thinks, so our school -
* *Ad.* * *Ad.* *

- mis - tress thinks That's why, 'tis said, Queen Ma - ry play'd..... On fam'd St.
 - mis - tress thinks, That's why, 'tis said, Queen Ma - ry play'd..... On fam'd St.
* *Ad.* * *Ad.* *

An - drews links,..... on fam'd St. An - drews links. That's
cresc: f
 An - drews links,..... on fam'd St. An - drews links. That's
cresc: f
* *Ad.* * *Ad.* *

why, 'tis said,..... Queen Ma - ry play'd..... On fam'd St. An - - - - drew's

why, 'tis said,..... Queen Ma - ry play'd..... On fam'd St. An - - - - drew's

links. The game was gay..... in Ma - ry's

links. The game was gay..... in Ma - ry's

p *rall:*

p *rall:*

a tempo

8

day.....

a tempo

day.....

p a tempo

Nº 13.

SONG (Miss Sims).

Moderato.

Piano. *p*

MISS SIMS.

1. A girl a - gain I seem to be.....
 2. We meet, but he does not re - call..... The

Though I'm an old school-mis - tress grey; A - gain a boy comes court ing
 gol - den.... head, the love-lit eyes; Our meet - ings and our part - ings

me,..... Though he's.... a hard - faced man to - day. He
 all..... To him.... are less than mem or - ies. He

S. A. calls me lit - tle gol - den - head, I feel his... kisses on my
 twits the old school-mis - tress prim, For - - get - ful.... of his broken

S. brow, I still re - call.... the.... words he said.... Tho....
 vow, And that she owes it all to him.... That...

S. I'm an old school-mis - tress now. } Youth dreams of what's to
 she's an old school-mis - tress now. } *
 be, I ween, The fu - - ture's al - ways far a - way; But

19458. *Qd.* Chappell & Co.

cresc: *rit:* 1.

S. age must dream of what has been,..... The past is always yes-ter-day, is always

cresc: *colla voce*

a tempo

S. yes - - - ter - - day!.....

pp *p* *pp a tempo*

a tempo

S. always yes - ter - day, is always yes - - - ter - - day!.....

p *pp a tempo*

S.

dim:

19458. *Red* *

Nº 14.

CHORUS OF STUDENTS.

Tempo di Barcarole.

PIANO.

p

q.d.

** q.d.*

TENORS.

Where the willows shade the ri - ver,

BASSES.

Where the willows shade the ri - ver,

q.d.

** q.d.*

Where the leaning rush - es qui - ver,.....

Where the leaning rush - es qui - - ver,.....

q.d.

** q.d.*

19458.

Chappell & Co

p
 Where the wa - ter weeds are shi - ning, Some un - fold - ing, some en - twi - ning,
p
 Where the wa - ter weeds are shi - ning, Some un - fold - ing, some en - twi - ning,
mf
 some en - twi - ning,.....
mf
 some en - twi - ning,.....
mf
cresc:
mf
cresc:
 There we go!..... Cheeri - ly oh! Eight like one we dip and sea - ther!
cresc:
 There we go! Cheeri - ly oh! Eight like one we dip and sea - ther!
f
cresc:

Steadily now! Stroke and bow! Pulling a long and all to ge - ther, *dim:*

Steadily now! Stroke and bow!.... Pulling a long and all to ge - ther, *dim:*

dim:

all..... to - geth - er.....

all to - geth - er.....

ff

ff

pp

ff

ff

*

ff

*

Nº 15.

DUET (Sim & Greg).

Moderato.

PIANO.

SIM & GREG. (*in unison*)

S

1. When I was a — When he was a lit - tle child,
 2. When I was a — When he was a lit - tle man,

S

pp

S

On ly two or three, All the house hold went quite wild
 On ly just of age, Off to Lon don then he ran,

S

S

Out of love for me — Out of love for — He.
 Off to Lon don then he ran, And be - came the rage.

S

S G Cooks and housemaids came too kiss,
High and low they lov'd him so, And

S G Crowd ing from their du ty,
claim'd him for their boo ty,

S G And the rea son of all this, And the rea son of all this } Was
And the rea son well I know, And the rea son well I know }

S G my too— his too fa tal beau—

his too too too his too fa tal beau ty!

Dance.

p

p

f

f

Nº 16.

SOLO (Jack) AND MILITARY CHORUS.

Tempo di Marcia.

PIANO.

A

TENORS.



OFFICERS.

BASSES.

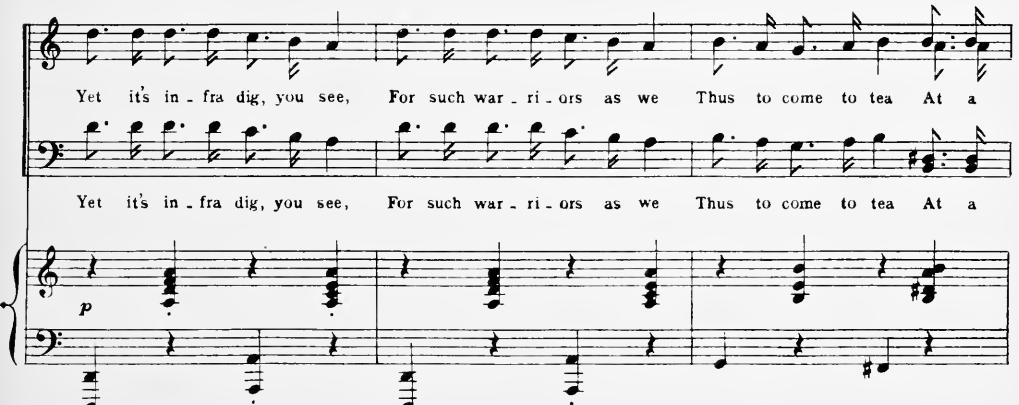


J

JACK. ^

Right turn!

Front turn!



C J Stand at ease! Now a mid - night oys - ter sup - per would be nice, Or

school!..... Ve - ry nice!

school!..... Ve - ry nice!

J a ny - thing with just a touch of vice; But com - ing fresh, you know, From

Just a spicel

Just a spicel

J slaug - ter - ing the foe, you know, It's just a tri - fle slow.... At a

D

J school! Right turn!

Now a midnight oys-ter sup-er would be nice, Or

Mark-time Now a mid-night oys-ter sup-er would be nice, Or

J Front turn! But com-ing fresh, you know, From

a ny-thing with just a touch of vice; But com-ing fresh, you know, From

a ny-thing with just a touch of vice; But com-ing fresh, you know, From

J slaughter-ing the foe, you know. It's just a tri-ble slow At a school!

slaughter-ing the foe, you know. It's just a tri-ble slow At a school!

slaughter-ing the foe, you know. It's just a tri-ble slow At a school!

E

E

J Dress line! Yet from the in vi ta tion it is

f *p*

J clear, There are maids whose lei_ sure moments we may cheer; So

Quite clear! Hear! hear!

Quite clear! Hear! hear!

J as a sol_dier brave Is e _ ver beau_ty's slave, We had a wash and shave, And we've

J come, And we've come, And we've come! Form line!

Yet from the in _ vi _ tation it is clear, There are

Yet from the in _ vi _ tation it is clear, There are

J And we've come! Mark time! So as a sol - dier
 maids whose lei - sure moments we may cheer; So as a sol - dier
 maids whose lei - sure moments we may cheer; So as a sol - dier

cresc:

J brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, And we've
 brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, And we've
 brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, and we've come, And we've

p

J had a wash and shave, And we've come, we've come, we've
 had a wash and shave, And we've come, And we've come, And we've
 had a wash and shave, And we've come, And we've come, And we've

J

J *ff* *poco rall:*
 come!..... So as a sol - dier
ff *poco rall:*
 come!..... So as a sol - dier
ff *8* *poco rall:*
 come!..... So as a sol - dier

J

J

brave Is e - ver beau-ty's slave, We've had a wash and shave, And we've come! Stand at

brave Is e - ver beau-ty's slave, We've had a wash and shave, And we've come, we've

brave Is e - ver beau-ty's slave, We've had a wash and shave, And we've come, we've

J

ease!

come!

come!

ff

sf

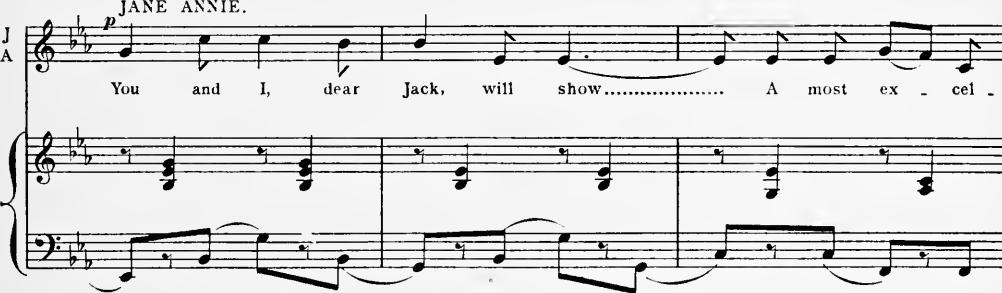
Nº 17.

DUET (Jane Annie and Jack) AND CHORUS.

Allegro.

PIANO. 



JANE ANNIE.
A 

JACK.
A 

J If they take me for, ex - am - ple.

JANE ANNIE.

A If you list to my ad - vice,..... Keep young men

B JACK.

A at a safe dis - tance. This is strange, and yet it's nice,..... I shall of - fer

J no re - sis - tance, I shall of - fer no re - sis - tance.

JANE ANNIE.

J A In ac - cord with my ad - vice,..... Keep..... young men

J JACK. This is strange, and yet its nice, I shall of - fer

GIRLS. In ac - cord with her ad - vice,..... Keep..... young men

In ac - cord with her ad - vice,..... Keep..... young men

pp This is strange, and yet its nice,

pp This is strange, and yet its nice,

p

J A at a safe dis - tance, In ac - cord with my ad - vice, *cresc:*

J no re - sis - tance, This is strange, and yet it's nice, *cresc:*

GIRLS. at a safe dis - tance, In ac - cord with her ad - vice,..... *cresc:*

at a safe dis - tance, I ac - cord with her ad - vice, *cresc:*

OFFICERS. This is strange, yet it's nice, We shall of - fer *cresc:*

This is strange, yet it's nice, We shall of - fer

J A *cresc.* We shall keep you at a dis - tance, We shall keep you
 J I shall of - fer no re - sis - tance, I shall of - fer
 GIRLS. *cresc.* We shall keep you at a dis - tance, We shall keep you
 We shall keep you at a dis - tance, We shall keep you
cresc. no re - sis - tance, no re - sis - tance, We shall of - fer
 OFFICERS. *cresc.* no re - sis - tance, no re - sis - tance, We shall of - fer

(Piano accompaniment: bass line with eighth-note chords)

J A at a dis - tance, at a dis - tance.
 J no re - sis - tance, no re - sis - tance.
 GIRLS. at a dis - tance, at a dis - tance.
 at a dis - tance, at a dis - tance.
 OFFICERS. no re - sis - tance, We shall of - fer no re - sis - tance.
 no re - sis - tance, We shall of - fer no re - sis - tance.

(Piano accompaniment: bass line with eighth-note chords)

J In ac - cord with my ad - vice, We will

J In ac - cord with her ad - vice, I shall

GIRLS. In ac - cord with her ad - vice, We will

OFFICERS. In ac - cord with her ad - vice, We shall

In ac - cord with her ad - vice, We shall

pp

J keep you at a dis - tance.

J of - fer no re - sis - tance.

GIRLS. keep you at a dis - tance.

OFFICERS. keep you at a dis - tance.

of - fer no re - sis - tance.

cresc.

ff

J A They have learn'd my
 J We have learn'd her
 GIRLS. We have learn'd her
 We have learn'd her
 OFFICERS. We have learn'd her
 We have learn'd her
 Vivace.

p *pp*

J A pre - cept pat, They must n't do that, They must n't do that! And
 J pre - cept pat, We must n't do that, We must n't do that! And
 GIRLS. pre - cept pat, We must n't do that, We must n't do that! And
 OFFICERS. pre - cept pat, We must n't do that, We must n't do that! And
 pre - cept pat, We must n't do that, We must n't do that! And

p *p*

J A so, of course, the se - quence is, They must n't do this! They

J so, of course, the se - quence is, We must n't do this! We

GIRLS. so, of course, the se - quence is, We must n't do this! We

OFFICERS. so, of course, the se - quence is, We must n't do this! We

J
A must - n't do this! They have learn'd my pre - cept pat, They
J must - n't do this! We have learn'd her pre - cept pat, We
GIRLS. must - n't do this! We have learn'd her pre - cept pat, We
must - n't do this! We have learn'd her pre - cept pat, We
OFFICERS. must - n't do this! We have learn'd her pre - cept pat, We
must - n't do this! We have learn'd her pre - cept pat, We

cresc.

J must - n't do that! must - n't do that! And so, of course, the
 J must - n't do that! must - n't do that! And so, of course, the
 GIRLS. must - n't do that! must - n't do that! And so, of course, the
 must - n't do that! must - n't do that! And so, of course, the
 OFFICERS. must - n't do that! must - n't do that! And so, of course, the
 must - n't do that! must - n't do that! And so, of course, the

J se - quence is, They must - n't, they must - n't, they must - n't, they must - n't, they
 J se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we
 GIRLS. se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we
 se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we
 OFFICERS. se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we
 se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

E

J must..n't do this, this, this!

J must..n't do this, this, this!

GIRLS. must..n't do this, this, this!

must..n't do this, this, this!

OFFICERS. must..n't do this, this, this!

must..n't do this, this, this!

E

JANE ANNIE.

p

J A You and I will al - so show A cor - rect and so - ber

JACK.

p

J A bear - ing. Though her words are cold as snow, Yet her glance is

J most en-snar-ling, most en - snar - - - - - ing.

dim: *pp*

JANE ANNIE.

J A If you list to my ad - vice, You will ne - ver, ne - ver

J A start off danc - ing.

F JACK.

J Though she's so se - vere on vice, Yet her ways are most en - tranc - ing,

p

JANE ANNIE.

J A In ac - cord with my ad - vice, in ac - cord with

pp

J most en - - - tranc - - - - -

GIRLS.

In ac - cord with her ad - vice, in ac - cord with

pp

OFFICERS.

In ac - cord with her ad - vice, in ac - cord with

pp

Tho' so ve - ry hard on vice, Yet their ways are

pp

Tho' so ve - ry hard on vice, Yet their ways are

J my ad - vice, They will ne - - ver, ne - - ver, ne - - ver

J ing, most en - -

GIRLS. her ad - vice, We will ne - - ver, ne - - ver, ne - - ver

her ad - vice, We will ne - - ver, ne - - ver, ne - - ver

OFFICERS. so en - tranc - ing, so en - - tranc - - ing,

so en - tranc - ing, so en - - tranc - - ing,

J start off danc - ing.

J tranc - - ing.....

GIRLS. start off danc - ing.

OFFICERS. start off danc - ing.

so en - tranc - ing.

so en - - tranc - - ing.

C

p



K Vivace.

JANE ANNIE.

J A They have learn'd my pre - cept pat, They must n't do that! They
 JACK.

J We have learn'd her pre - cept pat, We must n't do that! We

GIRLS. We have learn'd her pre - cept pat, We must n't do that! We

OFFICERS. We have learn'd her pre - cept pat, We must n't do that! We

We have learn'd her pre - cept pat, We must n't do that! We

Vivace.

Vivace.

J A must - n't do that! And so, of course, the se - quence is, They
 J must - n't do that! And so, of course, the se - quence is, We
 must - n't do that! And so, of course, the se - quence is, We
 must - n't do that! And so, of course, the se - quence is, We
 must - n't do that! And so, of course, the se - quence is, We

Nº 18.

BALLET.

Allegretto.

PIANO.

151

p

cresc.

E

cresc.

F

pp

C

ff

p

ff

sf

Nº 19.

DUET (Bab and Tom).

Moderato.

BAB.

PLANO.

B

p

Last night when we were forc'd to

mf

dim:

part,..... I heard a pit - a - pat Up - on the win - dow of my

pp

heart- Tom, tell me, tell me what was that, tell me what was

pp

B *mf*
 that? Oh, tell me true,

B *p*
pp
TOM.
pp
all..... the world a - fraid..... 'Twas my heart which would

T
en - trance win, 'Twas 'neath the win - dow hi - ding, You

T rais'd the sash, and said....."Come in"..... And there it's now re -

cresc:

T si - - ding. You rais'd..... the sash, and said....."Come in" And there it's

f

dim:

p

T now re - si - - ding..... BAB.

Tom, will your love grow

B cold to me When sil - - - ver'd, sil - - - ver'd is my

B

Chappell & C°

B hair? Or do you make believe that we Shall aye be young and *pp*

B fair?..... Oh tell me true, *mf*

B tell me true,..... For I'm a lit - tle maid, Of all the world a - *p*

B afraid..... E - ter - nal youth's for no one here, That *pp* *TOM.* *pp*

T se - cret's to dis - co - ver; But when you're old and

T grey,..... my dear, I still will be your lo - - - ver. BOTH. [He's
I've]

B & T told [me
her] true This lit - tie maid No lon - ger is a - -

B & T - afraid. Come joy or strife, Come weal or woe,

B & T *cresc.*

Sun - shine..... or storm - y wea - - - ther, As

cresc.

man..... and wife We'll face..... the foe..... And

face him thus to - ge - ther, to - ge - - -

- ther!.....

ff

N^o 20.

DUET (Bab and Proctor).

Vivace.

PROCTOR. *Vivace.*

PIANO.

P

1. I'm a .

man of er - u - di - tion, And a scorn - er of fri - vo - li - ties, With
will that's ad - a - mant - ine, And my nerve is quite un - shake - a - ble, My

P

lof - ti - est am - bi - tion, And most dom - in - eer - ing qua - li - ties. The
strength is el - e - phan - tine, And my spir - it is un - break - a - ble. I

P

row - di - est grow meek - er When I fix them with this eye; But I
cow the flip - pant cab - by, I can make the cos - ter cry, Yet I

P

feel I'm grow ing weaker, And I don't know why,— No, I don't know why,— No, I
 feel I'm grow ing flab-by, And I don't know why,— No, I don't know why,— No, I

P

don't not I. I'm grow ing quite ge lat in ous, and
 don't not I. I'm grow ing quite blanc-mange i cal, and

A

BAB.

can't guess why. I'm
 can't tell why. I'm

ff pp

B

just a lit tle girl ie, Who still am in my teens, you know, For
 just a lit tle dol ly, With an un e vent ful his to ry, They

p

B love it's much too ear - ly, And I can't guess what it means, you know. But tell me love is jo - ly, But to me it's still a mys - te - ry. I

B since I saw that sim - per, And the twin - kle of that eye, I love my play - things dear - ly, And my dolls and ap - ple pie, But I'm

B feel I'm grow - ing lim - per, And I can't tell why,— No, I can't not feel - ing, oh, so queer - ly, And I can't tell why,— No, I can't not

B I..... I'm grow - ing quite in - ver - te - brate, and can't tell why. I..... I'm grow - ing gut - ta - per - chi - cal, and can't tell why.

1st PROCTOR.

2. I've a

2nd PROCTOR. B

3. I fan - cy that this weak - ness May seem to you un - dig - ni - fied. Ah

BOTH.

me, these words of meek - ness, Now tell me what they sig - ni - fied? Your love can hide no lon - ger, It

BAB.

beckons from your eye; We're un - ques - tion - ab - ly stronger, And we both know why. Do

PROCTOR.

BAB.

BOTH.

B

you? So do I! Do you? So do I! We are

B
P

feel ing dry chan pag ni fied, And both know why, both know why!

pp

pp

p

C

8..... 1. 8..... 2.

Nº 21.

SOLOS AND CHORUS.

HYPNOTIC SCENE.

PLANO.

Moderato.

pp

pp

sf pp

sf pp

sf pp

p

J A men - tal maid, The lit - tle god ca - res sing. Dear

J A mis - tress, we can't have it said We went with - out your

B BAB. *p*
We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

J A JANE ANNIE. *p*
bles sing! We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

T TOM. *p*
We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

J JACK. *p*
We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

poco cresc:

B

bles - sing!

bles - sing!

GIRLS.

bles - sing!

CHORUS.

We hear with won - der what they've said,

But

MEN.

bles - sing!

We hear with won - der what they've said,

But

MISS S.

will she give her bles-sing?

I'm

will she give her bles-sing?

pp

S now a sen - ti - men - tal thing, And hear, with pride and joy, The

2

S news which you two dar - lings bring, That each has found a

S boy!..... E - lope, my dears? Why,

S cer-tain-ly! 'Tis ev' - ry school-girl's mis - sion;..... And tell your pa - rents

S you had my Ap - pro - val and per - mis - sion!

Tempo primo.

C

JANE ANNIE.

A yours the pri - vi - lege and joy To pay all our ex -

BAB. *p*

B JANE ANNIE. We're kneel - ing, some - what soft old boy, Re -

J A - pen - ses. We're kneel - ing, some - what soft old boy, Re -

T TOM. We're kneel - ing, some - what soft old boy, Re -

J JACK. *p*

B We're kneel - ing, some - what soft old boy, Re -

poco cresc:

B - ques - ting our ex - penses.

J A - ques - ting our ex - penses.

T - ques - ting our ex - penses.

J - ques - ting our ex - penses.

GIRLS. *p*

CHORUS Now is he such a soft old boy

pMEN. Now is he such a soft old boy

p unis

That he'll pay their ex - pen - ses? .

p unis

That he'll pay their ex - pen - ses?

sf *pp*

PROCTOR.

p

I'm

P

P

now a ve - ry soft old boy, E - lope - ments are my

P

pas - sion;..... So with de - light with - out al - loy I'll

P help you in this fash-ion,..... It's

P some-times said that gold's a curse, And love the on - ly can - dy;..... But,

P Tom, to you I give my purse, I think you'll find it

P Vivace.

han - dy!

BAB. with SOPRANOS.
JANE ANNIE with CONTRALTOS.

Though love is ho - ney, they've tak en the mo - ney, And

TOM with TENORS.
JACK with BASSES. *ff*

Though love is ho - ney, they've tak en the mo - ney, And

cresc.

he doth sym - pa - thize; With this strange thing, his

he doth sym - pa - thize; With this strange thing, his

col - lege will ring, With a hyp hyp hyp hyp hyp - no - tize! Though

col - lege will ring, With a hyp hyp hyp hyp hyp - no - tize! Though

love is ho - ney, they've tak - en the mo - ney, And he doth sym - pa -

love is ho - ney, they've tak - en the mo - ney, And he doth sym - pa -

thize; With this strange thing, his col - lege will ring, With

thize; With this strange thing, his col - lege will ring, With

this strange thing, his col - lege will ring, With a hyp hyp hyp hyp

this strange thing, his col - lege will ring, With a hyp hyp hyp hyp

hyp - no - tize, With a hyp hyp hyp hyp hyp - no - tize!

hyp - no - tize, With a hyp hyp hyp hyp hyp - no - tize!

Dance.

Nº 22.

FINALE.

Vivace.

MILLY. The mor - al of this

PIANO. f

M sto - ry is— You must - n't do this, you must - n't do this; Or
GIRLS. You must - n't do this, you must - n't do this;

MISS S. to ex-press it still more pat- You must - n't do that, you must - n't do that! You've
You must - n't do that, you must - n't do that!

S learned it now with - out a hitch—

LANCERS.

We must - n't do what, we

S Well you have learned it, have you not?

PRESS-MEN.

must - n't do which? We

ALL.

We must - n't do what, we

must - n't do which, we must - n't do what? We must - n't do what, we

cresc.

must - n't do which we must - n't do what, what, what?

must - n't do which we must - n't do what, what, what?

ff

Rd. * *Rd.* * *Rd.* * *Rd.* *

END OF OPERA.

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